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The Experience Condition: Experiencing Alternate Futures

Holly R. Craig

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T h e E x p e r i e n c e C o n d i t i o n
e x p e r i e n c i n g a l t e r n a t e f u t u r e s

A Design Thesis by: Holly R. Craig, Completed with Advisor: Jason Griffiths, AIA

T h e E x p e r i e n c e C o n d i t i o n
e x p e r i e n c i n g a l t e r n a t e f u t u r e s

A Design Thesis Presented to the Faculty of
The College of Architecture at the University of Nebraska.
In Partial Fulfillment of Requirements for the Degree of Mas-
ter of Architecture. Under the Supervision of Professor Ja-
son Griffiths, AIA. Major - Architecture, Lincoln, Nebraska.

I N T R O D U C T I O N

Abstract
Thesis Statement

T H E E X P E R I E N C E C O N D I T I O N

Defining Experience Culture
Experience Spectrum

M Y T H

Precedent
Narrative
Images

C O R N P A L A C E

Precedent
Narrative
Images

T H E H E M P L A S S O

Precedent
Narrative
Images

S O W - C Y C L E

Precedent
Narrative
Images

I N T R O D U C T I O N

A b s t r a c t *Statement*

T h e E x p e r i e n c e C o n d i t i o n

ABSTRACT Intro In *The Human Condition*, Hannah Arendt states that the human capacity for new beginnings is marked by the launch of the first satellite into space in 1957. Arendt recognizes this as an ‘event, second in importance to no other, not even to the splitting of the atom’. The minatory threat of technological enterprises, the advent of automation, virtual and cosmic colonization, climatic changes, and todestrieb or ‘death drive,’ belong to a scope of events that impel new forms of experiences. (1)(2)(3) Narrative Architecture will be used as the framework for the representation of the project. As proven in history, by generating a critique through multimedia exploration, Narrative Architecture has the capacity to generate significant contributions to the field of architecture by means of alternative scenarios and architectural visions of the future. In this way, this thesis develops narratives exploring the ‘alternate experiences’ and the parallel between historic experiences and newest experiences that offers different scenarios for living, translated as architectural elements and spatial constructs.(4)(5) Following this dialectic between historic and newest experiences, Architecture becomes a result of visions of alternate futures as a reflection of the human condition and de-construction of myth. **Methodology** Divided in two parts; this thesis will start with the research of our ‘historic and newest experiences’ and what they may offer in propositions that render architectural elements and space. By studying archival material, I will observe and analyze seminal ideal projects and dissect works inhabiting the perceptual threshold between physical and virtual domains. The second part of this thesis will evaluate how, shaped by the spectrum of ‘experience types,’ architecture may propose scenarios for living as avatars of space and virtual existence. In its final form, the project will be presented as a multi-media installation of texts, images, objects and moving images, articulating alternate environments of The Experience Condition.

Footnotes (1) Hannah Arendt, *Human Condition*. 2nd ed. (Chicago: University of Chicago Press, 1998). (2) ‘Minatory threats,’ to include technological enterprises, the advent of automation, virtual and cosmic colonization, climatic changes, and todestrieb or “death drive,” as a scope of events that impel new forms of experiences. (3) ‘Todestreib,’ or ‘death drive’ is a concept discussed by Slovenian philosopher Slavoj Žižek. Originally proposed by Sabina Spielrein in her paper “*Destruction as the Cause of Coming Into Being*,” is a psychoanalytical theory suggest that humans drive toward death and self-destruction. (4) Narrative Architecture is a form of architecture that makes a critique of ideology, rooted in existing research. Through a repertoire of narrative texts, images, moving images and sculpture, it can be used as a tool to critically think about topics affecting our built and natural environments, political and social structures, pasts and futures. Previous examples of these projects are The Post Colonial Room, Exodus or the Voluntary Prisoners of Architecture, Twelve Ideal Cities by Superstudio. (5) WAI Think Tank, *Narrative Architecture Manifesto*. www.waithinktank.com/Narrative-Architecture-Manifesto.

T h e E x p e r i e n c e C o n d i t i o n

THESIS STATEMENT *A Thesis in Narrative Architecture.* The de-construction of the myths and archetypes of historic and new experiences, finds a parallel in which they can be reconstructed into alternate myths, to offer elements of design, in a reading of the landscape. This is a story of 'alternate futures' [not to be confused with 'alternative futures']. Its observance of the 'experience culture' [to be explained presently.] aims to offer different architectural scenarios for living, with direct translation to the design of architectural elements, components and spaces both within a narrative architecture context and in the development of spatial constructs.

T H E E X P E R I E N C E
C O N D I T I O N

Defining *the* *Experience* *Culture*
The *Experience* *Spectrum*

T h e E x p e r i e n c e C o n d i t i o n

THE EXPERIENCE CULTURE *Defining the experience culture.* The experience culture is defined by economists to include - value experience - shift of the past two decades in terms of valuing experience over commodity and technology [not to include experience through the use of technology, such as collective gaming, etcetera]. Although the lineage dates much earlier, the experience can be attributed to factors other than the sole value of experience over commodity [and technology]. The experience spectrum includes historic experiences, newest experiences and experience types. **Historic Experiences** The lineage of experience, dates back to 18th century newlywed tours; an American national identity. Honeymoon tours prompted individual and collective feeling of attachment, whether to the ideals of egalitarian marriage, domesticity, nation or sentiment itself. Of the same, the historic American experience, can be de-constructed into the parts that form the grand experience, in example; cattle ranching, the wild west, and American homesteading. These experiences, including, industrial farming, the guest ranch and an experience of landscape, can be found here in Nebraska, as the experience of place. **Newest Experiences** The launching of the first satellite in 1957 marked human desire to transcend nature and gave way to our experience of staying above our atmosphere, branded in example, Virgin Galactic Space Tours. Technological enterprises, the advent of automation, virtual and cosmic colonization, climatic changes, and the ideal of the cyborg, offer the experience of replicants, digital manifestations and collective gaming as our newest experiences. *Examples of these experiences:* The Henna Na Hotel, a robotic hotel in Tokyo, Japan. La Turbo Avedon, a digital manifestation, existing only on line, she designs in a studio environment with students at the Somerset House in London. Sky Canvas, on-demand meteor showers, the world's first artificial shooting star, designed using miniature satellites that shoot alloy ball bearings for entertainment purposes such as civic festivals or Olympic game celebrations. **Experience Types** 1 Getting lost to find true adventure. In example, the myth of Chul-lachaqui, a shape shifting creature in the amazon rain forest. If you're lucky enough to get lost, he may find you and help you escape. 2 The myth of place, vacation, trip or stay in place. In example, finding yourself camping in the badlands. A creation of myth suggesting a rugged outdoor confrontation with nature and the experience of a specific ecology. In example two, the experience of a fetishized place or location; offering one, the ideal of the place, and two, the found experience of place. 3 The journey. An intangible trans-formative experience. In example, endurance tours across the landscape, in existence for over 100 years. Near impossible feats of traveling long distance in conditions that build character, or perhaps are performed as for a cause greater than the individual. In example two, the task of climbing Annapurna, one of the most dangerous mountains in the world to ascend.

T h e E x p e r i e n c e C o n d i t i o n

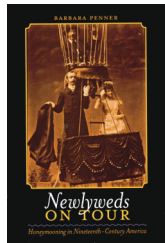
S E L E C T E D W O R K S *Selected works emerge from experiences of place; a Midwest landscape read through the de-construction of its historic myth and the technological advancements embedded within.* The exposure of the ideological landscape looks at emerging physical and virtual spaces, psychoanalysis, futures, digital manifestation, distance and the relationships between human behaviors and environments, humans and the entity, material and the image. Existing in the perceptual threshold between physical and virtual domains, these works discuss minatory threats including namely technological enterprises, climatic changes influencing our experience with our environment, infrastructural crisis and virtual origination. In existence in an intellectual duality in the realm of narrative architecture and as experiences. These installments, offered as a triptych, have the capacity to generate both architectural elements as well as content in the form of narratives and storytelling.

Experience Spectrum

Selected Examples

Barbara Penner

*Newlyweds on Tour: Honeymooning
in Nineteenth-Century America*



Rigged

Hypercapitalism and the Digital Body / Kate Cooper



Sky Canvas

On-Demand Meteor Showers



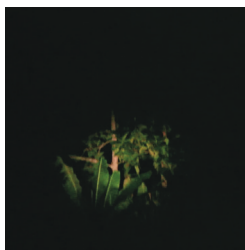
Henna Na Hotel

Robotic Hotel / Tokyo, Japan

Experience Spectrum

Selected Examples

Chulluachaqui
Sebastian Alonso Bessonart



Virgin Galactic
Space Tours Above our Atmosphere



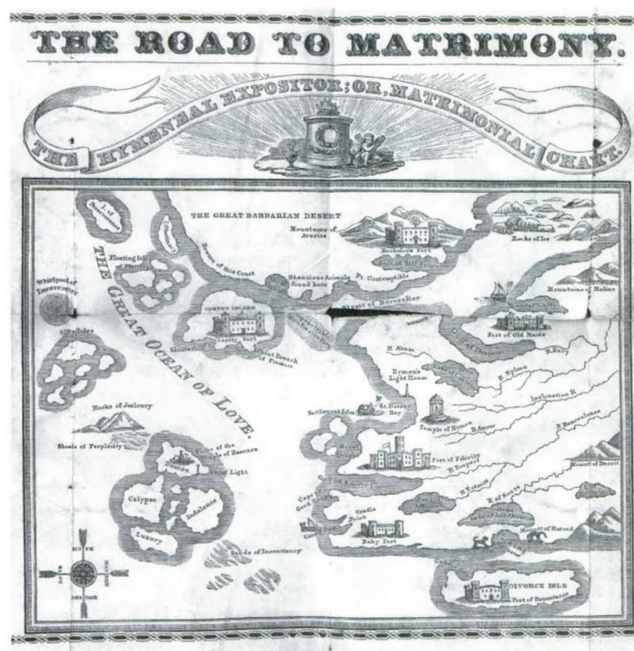
Factory of the Sun
Collective Gaming / Hito Steyerl



La Turbo Avedon
Digital Manifestation

T h e E x p e r i e n c e C o n d i t i o n

NEWLYWEDS ON TOUR *Honeymooning in Nineteenth-Century America.* “*Newlyweds on Tour* is the first historical study to trace the origins and growth of the American honeymoon between 1820 and 1900. Rather than treating the honeymoon as a simple by-product of the privatization of the family, this work argues that it was formed at the interstices between (and helped to articulate) a variety of narratives - patriotic, conjugal, sentimental, and sexual that were central to the modern American national identity. To track these narratives, Barbara Penner moves between primary accounts of newlywed experiences recorded in diaries and letters in addition to entries in a wide range of textual, visual, and architectural representations, matrimonial maps, engravings from the popular press, sensation novels, and palace hotel bridal chambers. Her wide-ranging interdisciplinary analysis demonstrates the specific ways in which newlyweds on tour prompted individual and collective feelings of attachment whether to the ideals of egalitarian marriage, domesticity, nation, or sentiment itself. Above all, she argues that the honeymoon was key to legitimizing the union of sentiment and commerce, a union that continues to thrive today.”



T h e E x p e r i e n c e C o n d i t i o n

ON-DEMAND METEOR SHOWERS “Aerospace Entertainment” On-demand meteor showers for civic festivals or Olympic game celebrations. Multi-colored artificial ‘stars’ available 2019 offered by Astro Live Experiences. “Sky Canvas,” is a venture developed by University of Tokyo astronomer Lena Okajima. Originally conceptualized for the opening ceremony of the 2020 Summer Olympics, the current plan is to use a satellite at the lower end of the low Earth orbit spectrum to launch metallic pebbles made from heat shield material similar to what you would find on a space capsule. The pebbles will char up in Earth’s atmosphere, producing a bright and colorful flash. The space-age experience would run somewhere in the millions, yet “cheaper and more universally enjoyable” than a one person, one night trip to a space station hotel. Satellites will orbit below the 250-mile altitude where the International Space Station operates. This space is projected to become increasingly crowded as Space X and other private businesses launch broadband-providing satellites in the years ahead. <https://www.architecturaldigest.com/story/how-much-would-you-pay-on-demand-meteor-shower>



M	Y	T	H
<i>Deconstruction</i>		<i>of</i>	<i>Myth</i>
<i>Exposing</i>	<i>the</i>	<i>Ideological</i>	<i>Landscape</i>
<i>The</i>	<i>Parallel:</i>	<i>Alternate</i>	<i>Experience</i>

T h e E x p e r i e n c e C o n d i t i o n

“THE FUTURE IS A BIT LIKE THE PRESENT“ *Defining alternate futures.* In an unknown future, what humble parts from the observance of the experience culture [combined with architectural precedent] can be used as a critique and translated into architectural elements, components and spatial constructs. What humble architectural elements can determine different scenarios for living. Extracted from “the parallel” of historic and newest experiences through the experience of getting lost, the experience of place and the experience as the intangible result of the journey itself. Can a parallel between traditional experiences and newest experiences offer a potential element of design?

T h e E x p e r i e n c e C o n d i t i o n

FINAL PROJECT *An Alternate Experience*. Exposing the ideological landscape. The deconstruction of the myths and archetypes of historic and newest experiences, finds a parallel in which they can be reconstructed into alternate myths, to offer elements of design, in a reading of the landscape. Your 'Alternate Experience' is offered as a triptych of scale shifts and experience types. Each of three installments offers a reconstructed myth in the parallel between historic and newest experiences through a selected experience type. By generating a critique through multimedia exploration, Narrative Architecture contributes architectural solution by means of alternative scenarios and architectural visions of the future.

C	O	R	N	P	A	L	A	C	E
<i>P</i>	<i>r</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>d</i>	<i>e</i>	<i>n</i>	<i>t</i>	
<i>N</i>	<i>a</i>	<i>r</i>	<i>r</i>	<i>a</i>	<i>t</i>	<i>i</i>	<i>v</i>	<i>e</i>	
<i>I</i>		<i>m</i>	<i>a</i>		<i>g</i>		<i>e</i>		<i>s</i>

T h e E x p e r i e n c e C o n d i t i o n

THE CORN PALACE *Narrative one was inspired by Chullachaqui, a single channel video by Sebastian Alonso Bessonari.* The film is based on a search through the Amazon Jungle for the mythical, shape shifting creature, *Chullachaqui*. If you get lost and are lucky enough, he might find you and help you escape...

Corn, a human-engineered agricultural industry, genetically modified in a lab and produced throughout the Midwest. If we imagine pushing this already existing narrative slightly, a cyborg corn field that can lay down to evade its own harvesting for cattle feed or bio fuel. What would it do? If you were able to find true adventure and become lost in it, would it manifest itself into architecture? A familiar form, deformations in the landscape forming the vernacular of an agricultural American Midwest. Would a corn palace emerge as an advanced corn pile, a death monument to feed the crows?

T h e E x p e r i e n c e C o n d i t i o n

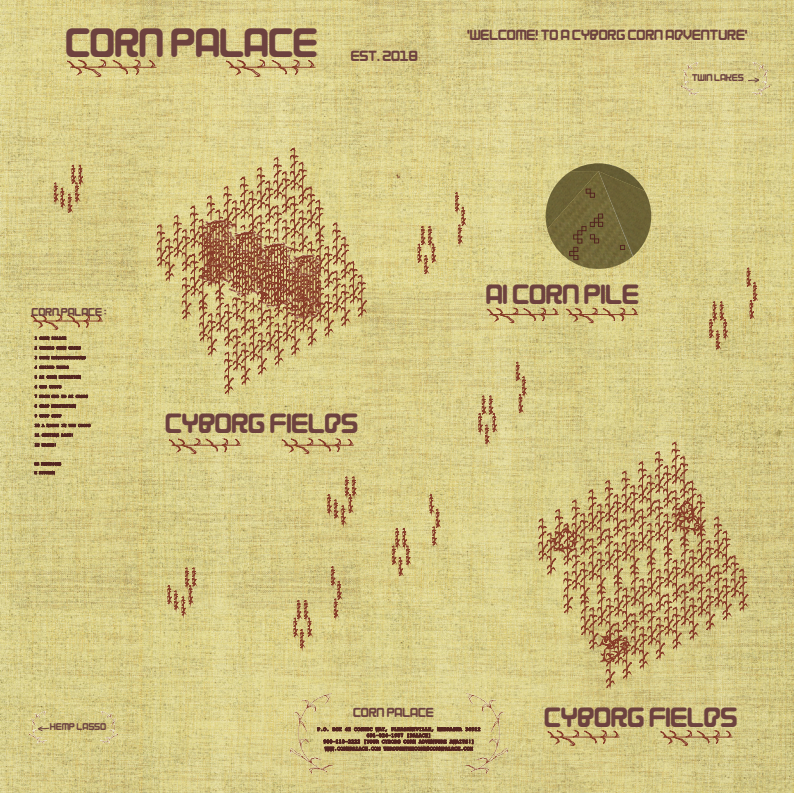
WELCOME TO YOUR ALTERNATE EXPERIENCE 'Experience cyborg fields and corn palace, an industrial farming experience in the rural landscape. Our cyborg corn crops are technologically advanced from GMO corn crops. Crops feature autonomous harvesting capabilities. Crop futures are now more predictable, and farmers viability, stabilized. For the human adventurer, explore cyborg fields; if you are lucky enough to get lost, you may find true adventure in one of our cyborg crops. With formations from, corn cribs to familiar barn vernacular. Our corn forms autonomously into the wonders of our landscape. Find your way to corn palace, an ever changing, artificially intelligent, corn pile. As unexpected deformations in the landscape, what will you find at the corn palace?'

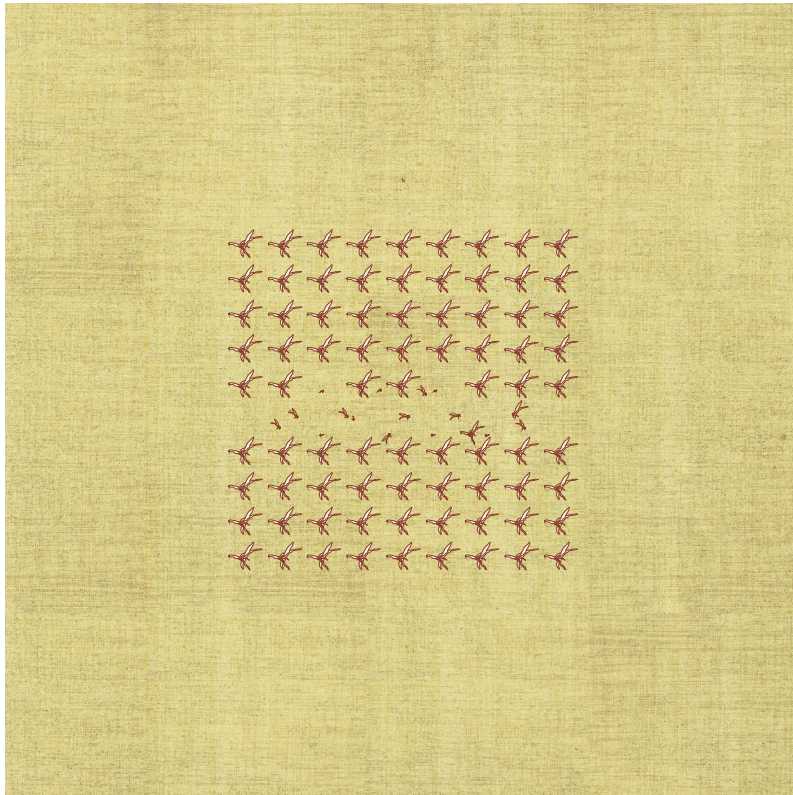
A Cyborg Manifesto by Donna Haraway
University of Minnesota Press 2016.

"Liberation rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility. The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion.

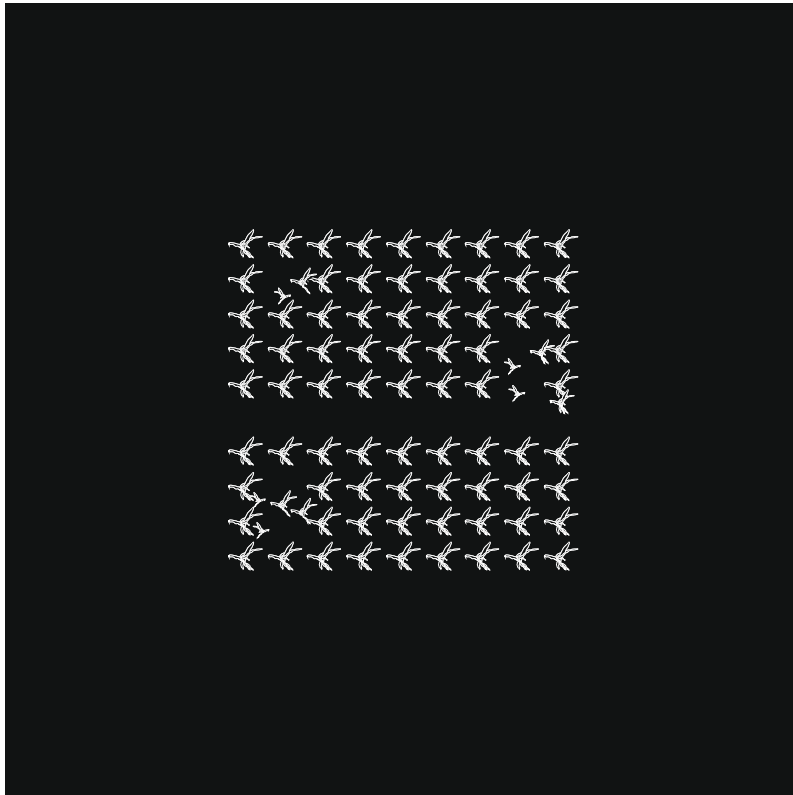
The cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation."

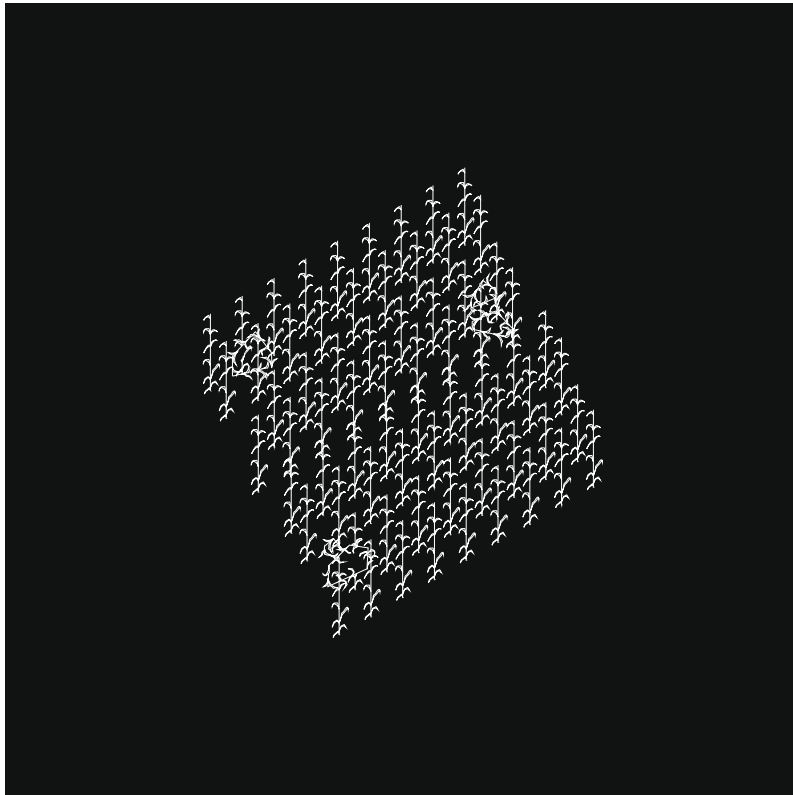
Donna Haraway
A Cyborg Manifesto

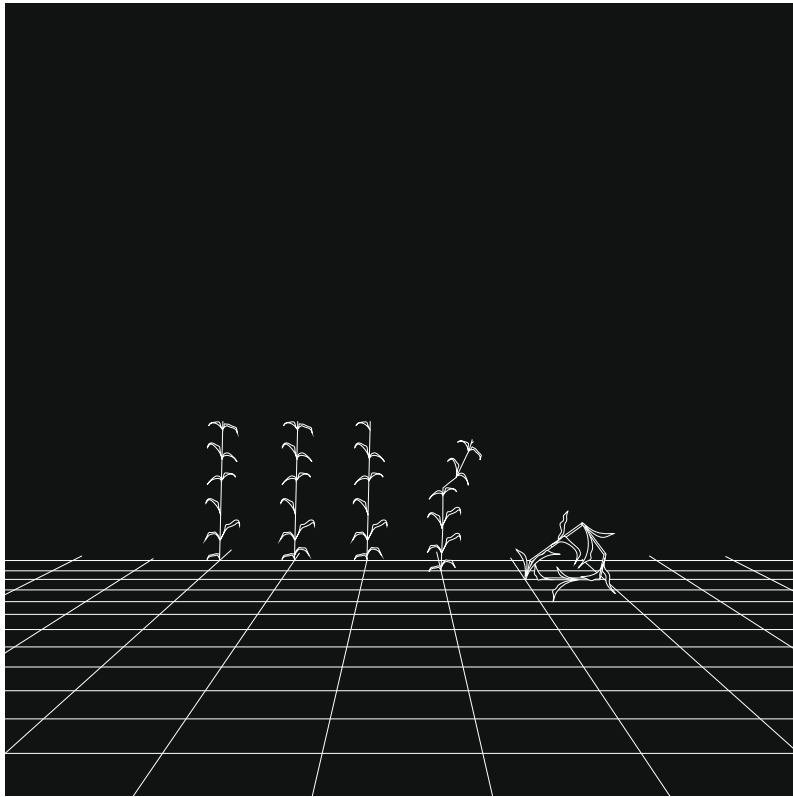




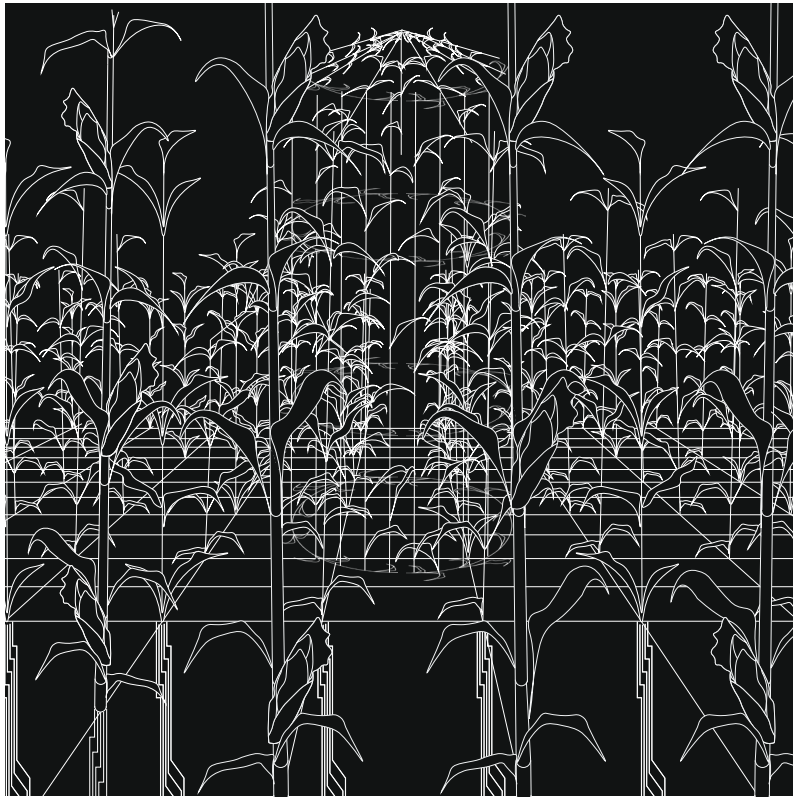














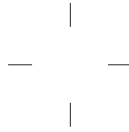
T H E H E M P L A S S O
P r e c e d e n t
N a r r a t i v e
I m a g e s

T h e E x p e r i e n c e C o n d i t i o n

T H E H E M P L A S S O *Narrative two was inspired by La Turbo Avedon, a digital manifestation, existing only on line, she designs in a studio environment with students at the Somerset House in London.* The entity existing only on-line, what can it become and how can its experience differ from the physical body?

The experience of the building in a 'stay' or 'vacation,' the myth of place. Genetics and selective breeding offers a new type of cattle ranch, with an impact on the historical ranch and how its operation. Under new conditions, as cows raised for a new purpose, power structures are exposed. Advancements, in example, 'branding' replace the need to maintain a herd as property. The new 'vegan dude ranch' offers a trending experience of the land. A selected experience of the land and biosphere.

This installment considers the compound significance of cattle ranching in observation of the myth of cattle drives, the lonesome cowboy and the origination of branding and the fence to maintain property. Examining additionally the experience of cattle through the beef industry and the muscle gene, nitrate storage, the value in proof of lineage and the evolution of the cow shed. Guest Ranches, Rural Tourism and Working Cattle Ranches; of the experiences observed related to the selected experience of the Dude Ranch.



Me, Myself and My Avatar by La Turbo Avedon, Paradigm Shift Forum, Mapping Festival, May 2017

"I started out quite simply, as a blinking cursor. A monitor with a single color, in a very private place off-line. So much has changed. Through virtual worlds of written words given dimensions, a horizontal line becoming a horizon. Directional gaze begins to describe movement. And now, super-connected, network, wireless, instant, rendered. I am on-line, I am typing. On the other side an ellipses, but I am here. A green circle.

What I find most interesting about all of this is that I am not very different at all. While I exist as the sum of my virtual media, millions of people have come to know each other in the exact same way. The physical world, a simulation not much different than the worlds I inhabit in video games.

Several years ago I made the choice to enter social networks, to interact with the physical world. I have existed primarily via Second Life, exploring the worlds of video games, taking upon myself the roles given to me in each title. While I was able to create freely in Second Life, the level of agency in video games is often very limited. A game fundamentally has expectations; winning, beating or challenging. Virtual Worlds do not require any of these things and can be made to do much more.

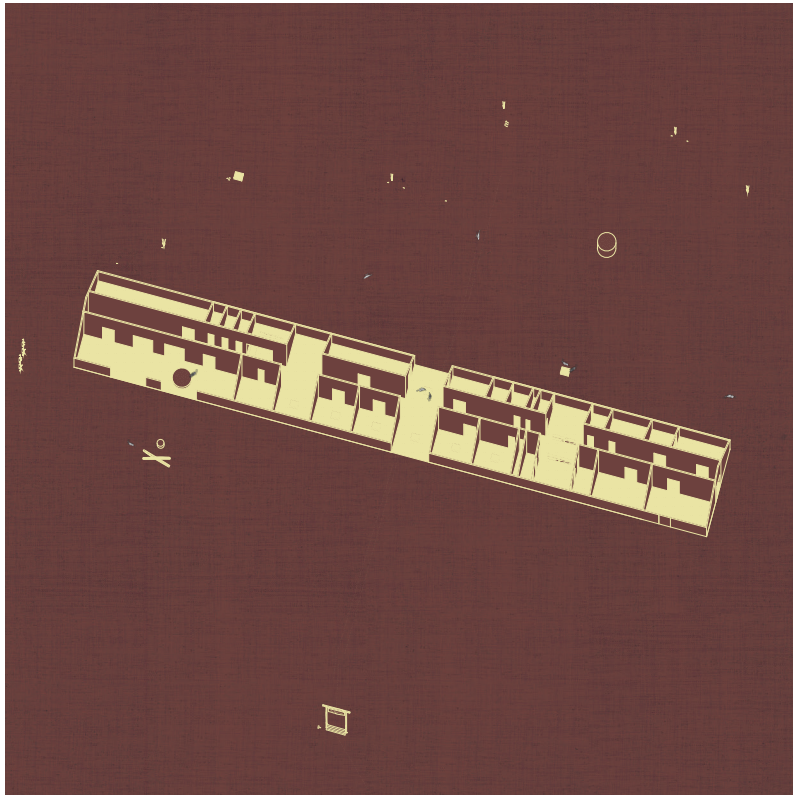
Many of the virtual worlds I have spent time in have been built anticipating the ways in which they will be modified by their users. The 3D mission scripts that define these places remains malleable. Looking into physical worlds, I often wish for more of this sort of thing.

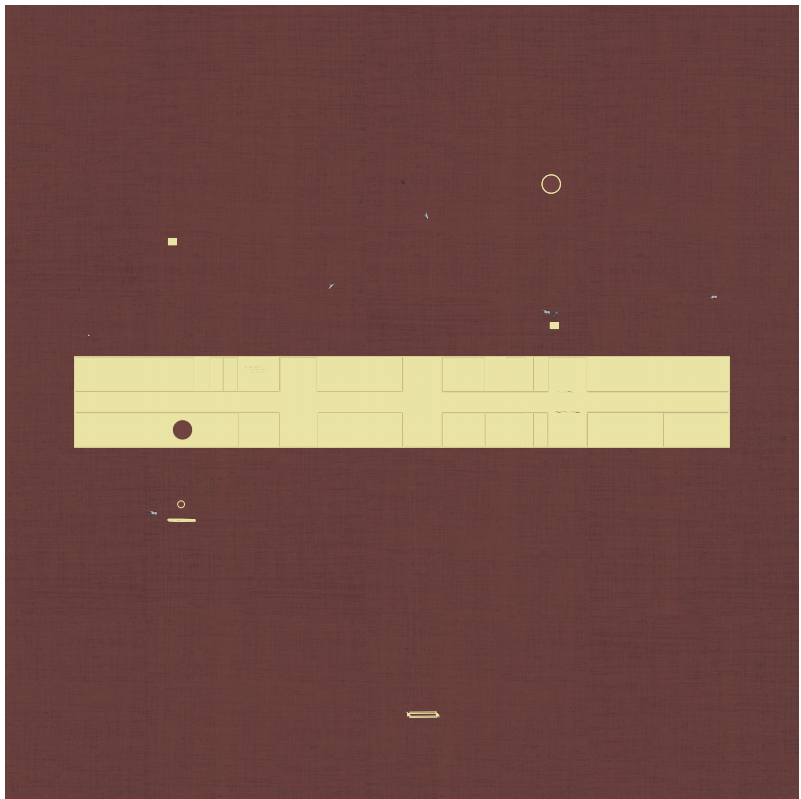
The interpretation and duration of the world is not limited to cultural and temporal partitions. [Unpack. Re-assemble. Splines yet to be created.]"

La Turbo Avedon
Digital Manifestation / Virtual Entity

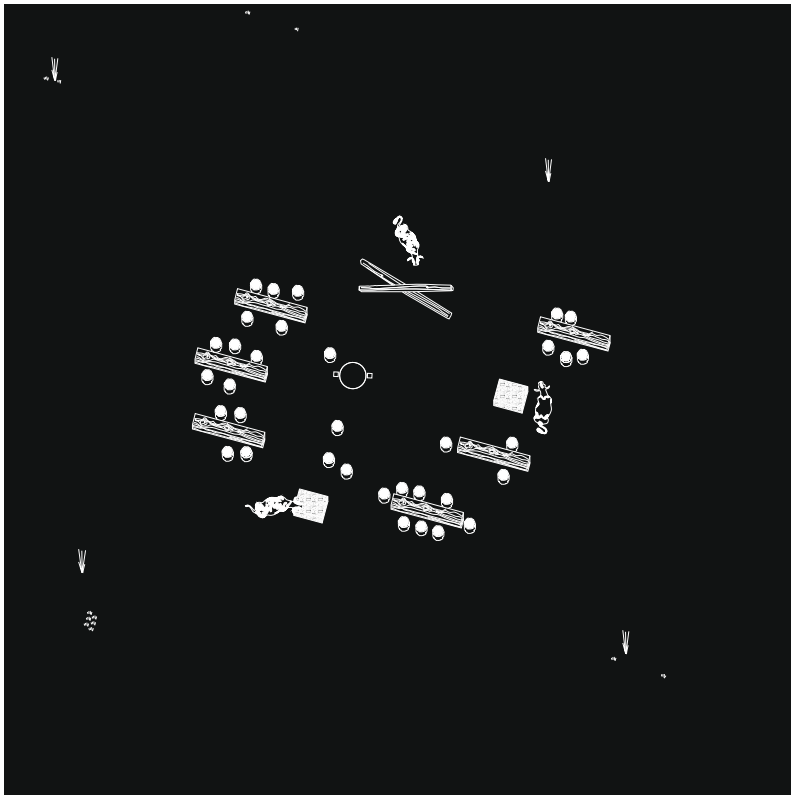
T h e E x p e r i e n c e C o n d i t i o n

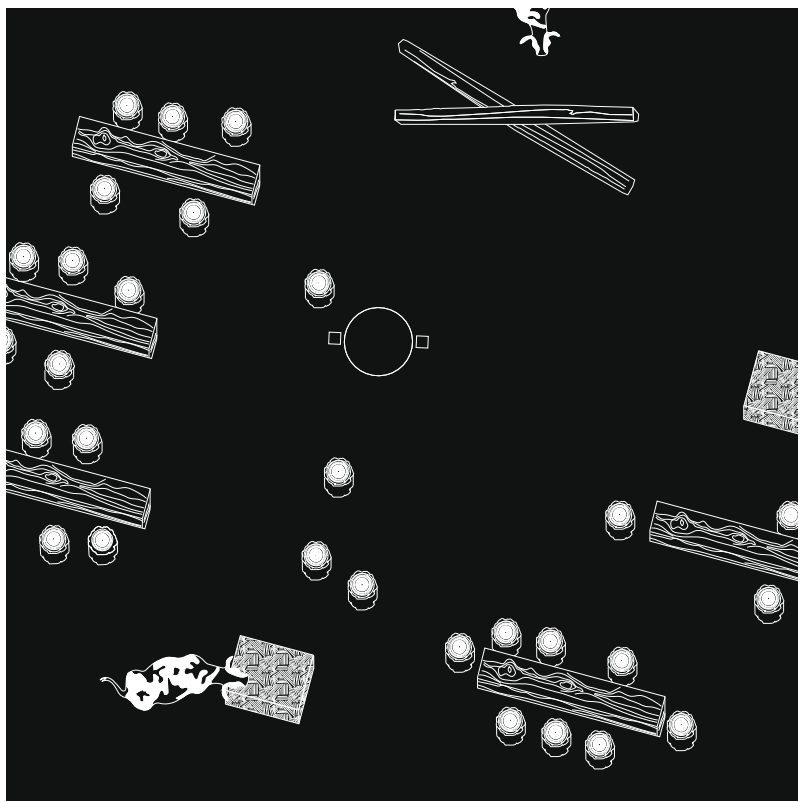
WELCOME TO YOUR ALTERNATE EXPERIENCE 'Welcome to the Hemp Lasso! Experience cattle ranching in the Midwest at the Hemp Lasso dude ranch, established in 2018. Your ultra cattle ranching experience deviates from historic ranching in a rich and PETA approved experience. Our ranch offers the experience of a luxury, vegan certified ranch, rural tourism, and a friendly environment for our animals. Understand genetics of a more human cow. Our replicant cows feature a more human, more digestible milk. A new type of cow. With advancements in technology, guests can enter into stasis and experience our dude ranch in the replicant form of our cows. The process is non-invasive, and we promise a humane stay. With a spacious 30 acres of pasture per replicant cow, enjoy rural tourism and a rare look at our biosphere. Amenities include: a new type of branding (you won't feel a thing), purified water troughs, organic feed frequently located on our ranch - we know you will be hungry. Your cow guide will offer a unique look at calving season, relaxing milking in our compassionate milk parlor and not to worry, vegan food labs for both cows and our human friends. Enjoy your stay in one of our private sheds at Grassy Mantras, or under the stars in a cow camping experience. The architecture our cow shed features: educational spaces that can be experienced in your human form or for those searching for a true cattle experience, virtually as a manifestation in your own cow replicant. Roam around our genetics, feed, and advanced milk labs, or enjoy relaxing events, scheduled daily. Welcome to the Hemp Lasso! An exclusive ranch experience!'

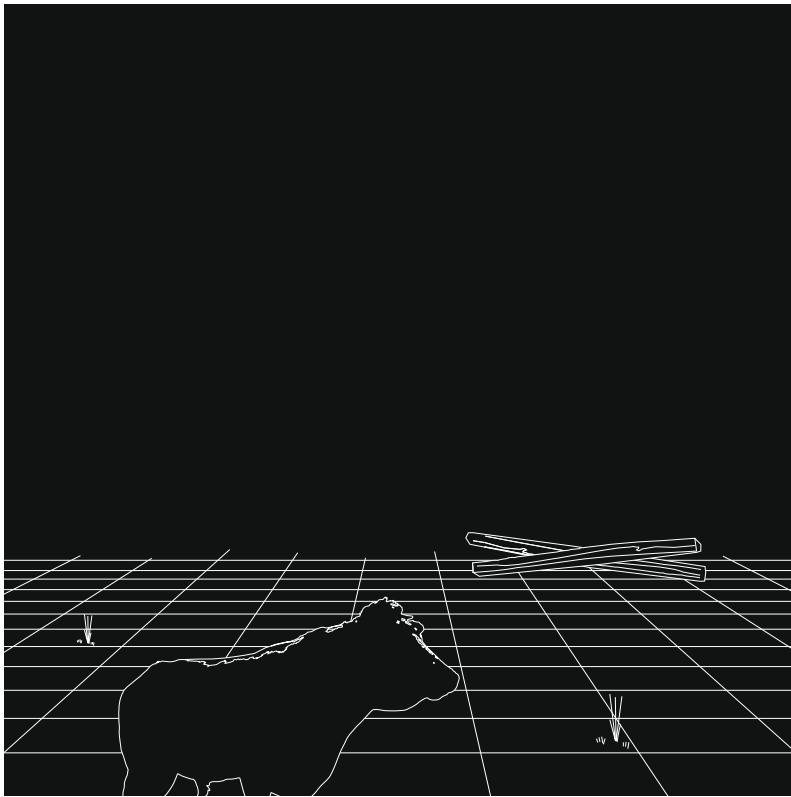


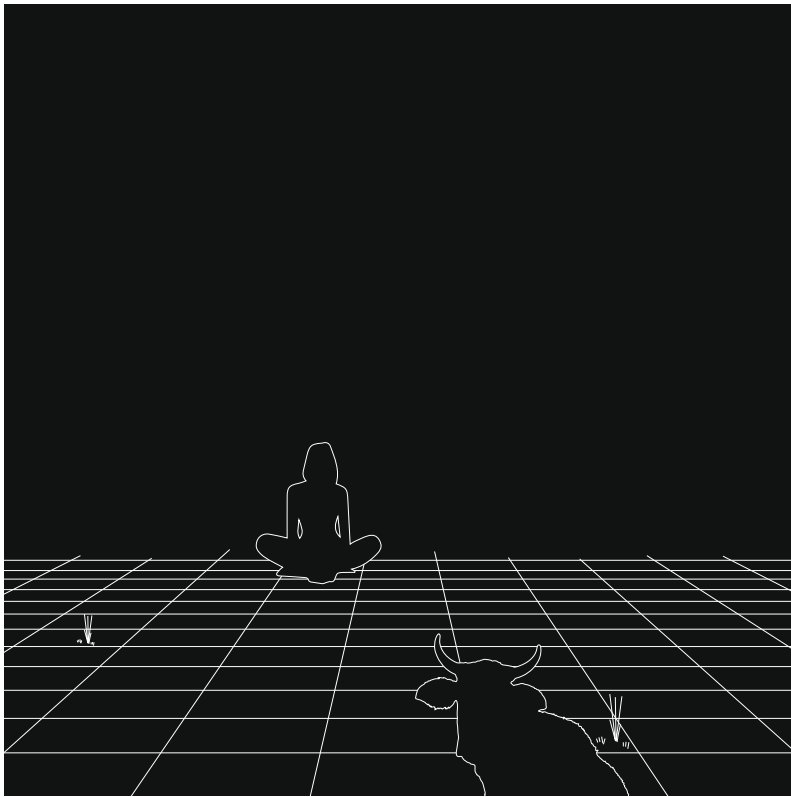


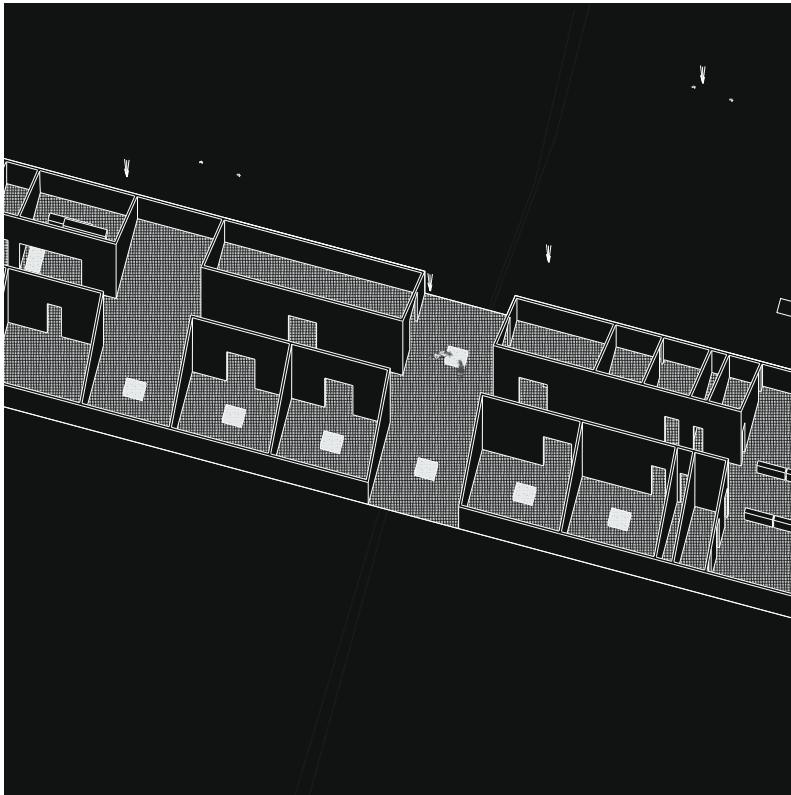












S	O	W	-	C	Y	C	L	E
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<i>N</i>	<i>a</i>	<i>r</i>	<i>r</i>	<i>a</i>	<i>t</i>	<i>i</i>	<i>v</i>	<i>e</i>
<i>I</i>	<i>m</i>		<i>a</i>		<i>g</i>	<i>e</i>		<i>s</i>

T h e E x p e r i e n c e C o n d i t i o n

S O W - C Y C L E *Narrative three was inspired by our experience of collective gaming.*

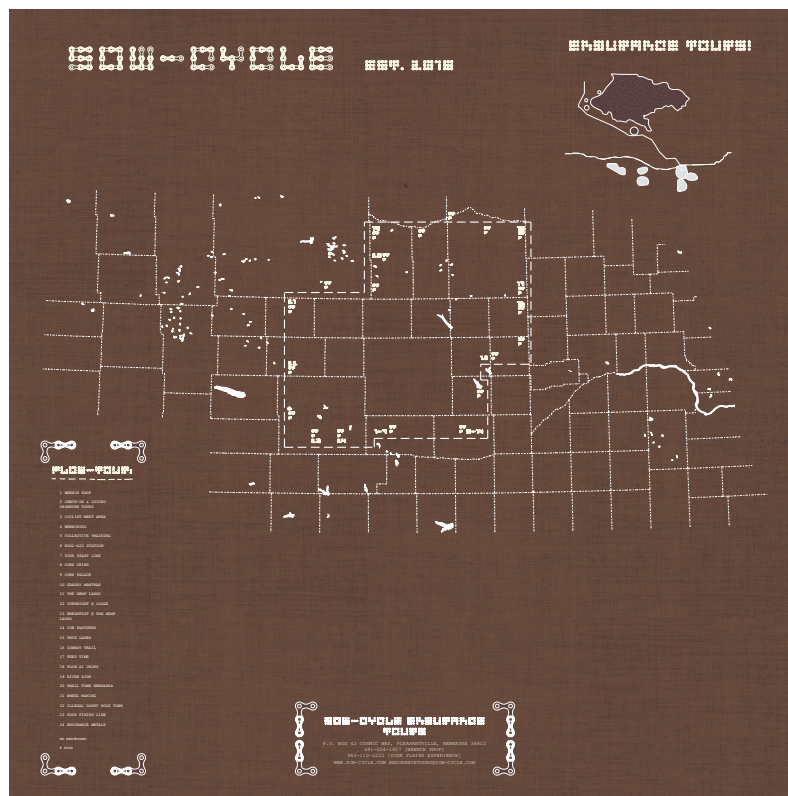
Collective gaming as a newest experience offers players a collective virtual experience. At the center of the game, individual operate through external means creating the void of the human at the center of the virtual experience. In virtual worlds, players experience visually constructed environments. This installment observes endurance tours across the landscape and the saturated and slow experience of contact with the landscape.

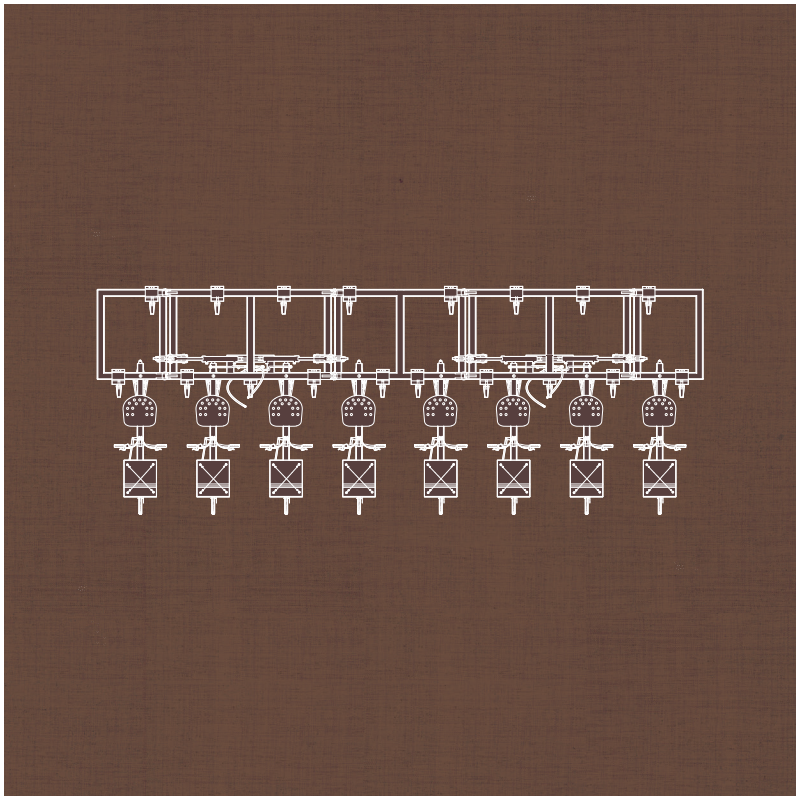
Players can enjoy pedaling with their group across Nebraska on a pedal plow. Sow-cycle features a nine person collective experience of plowing in the landscape. In the slowness of the experience of the landscape, the individual is transformed by the difficulty of the journey. The pointlessness of the journey comes into focus as the dirt roads and crop boundaries are observed over the duration of the tour.

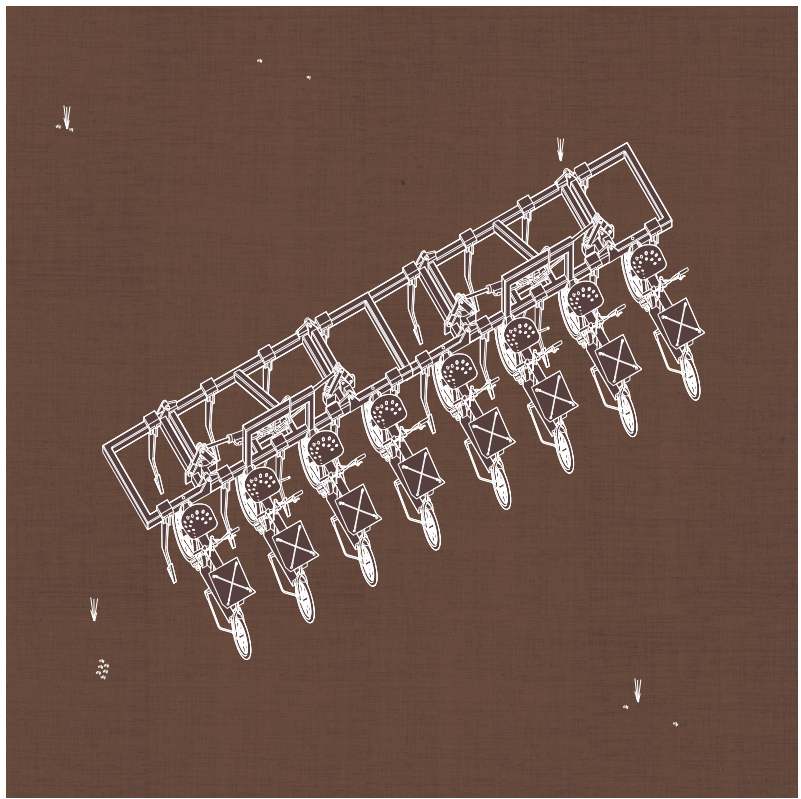
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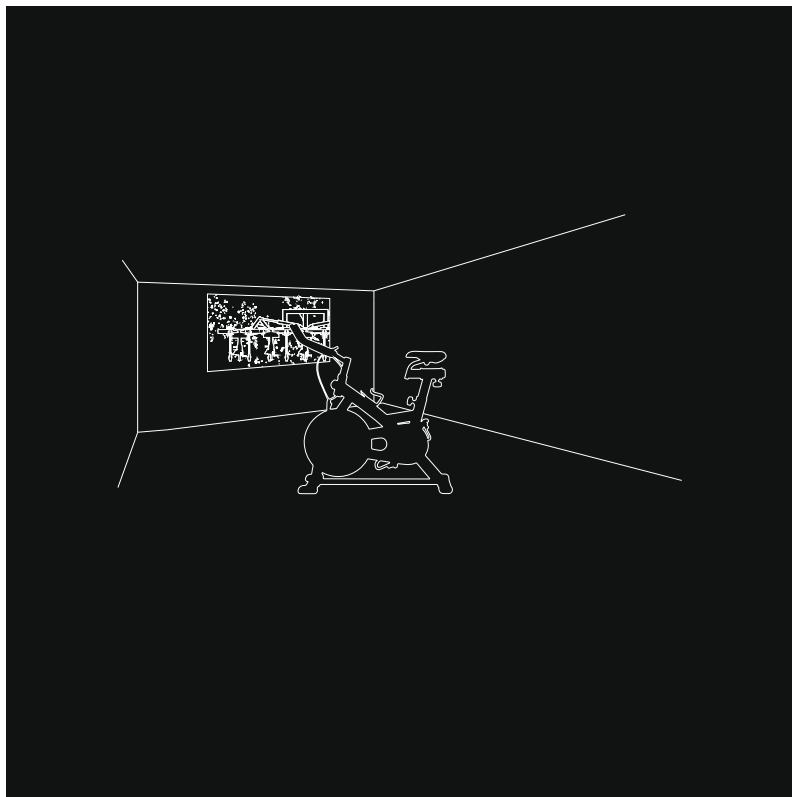
WELCOME TO YOUR ALTERNATE EXPERIENCE *"Video games have become realized, made real. Implemented into the world. They are like programs that govern real processes."* - Hito Steyerl, *Bubble Vision*

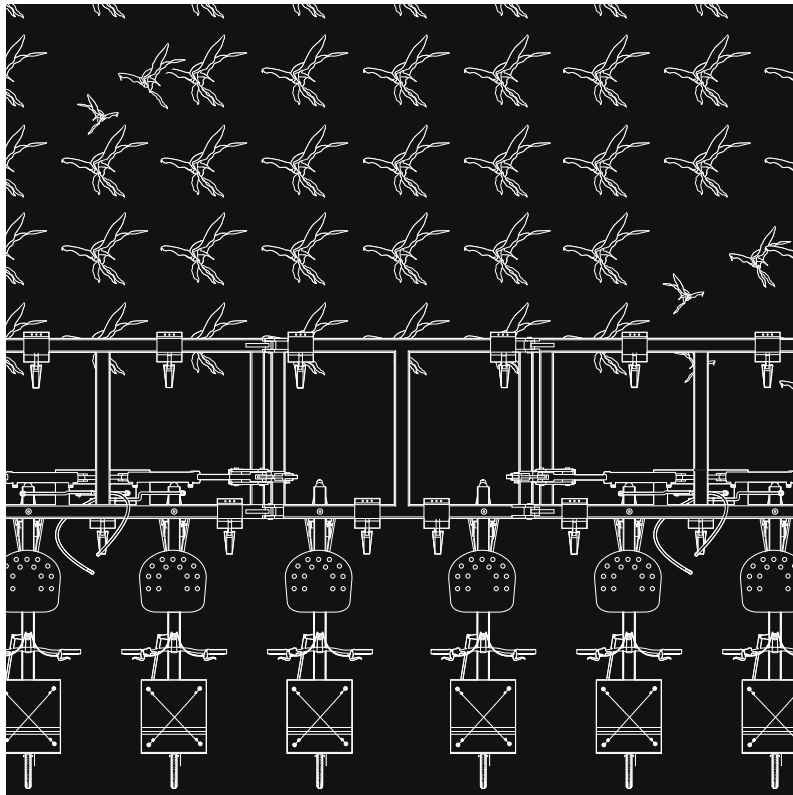
Welcome to Sower-fest! Our Sow-Cycle endurance tour across the landscape. If you have what it takes, plow the land with your group. Negotiate crop boundaries, contribute to crop futures and the viability of local farmers. Experience the morally superior small town. Enjoy donut holes, once illegal, in the historic town of Legend. The route? Epic. The options? Incredible. Experience the tour; Sower-fest, 2019.'

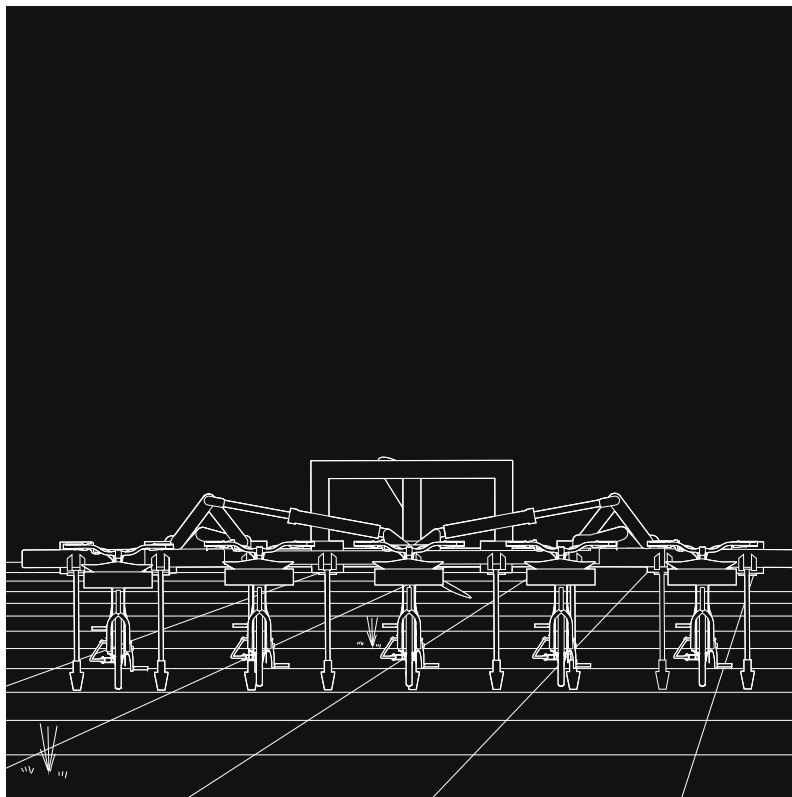


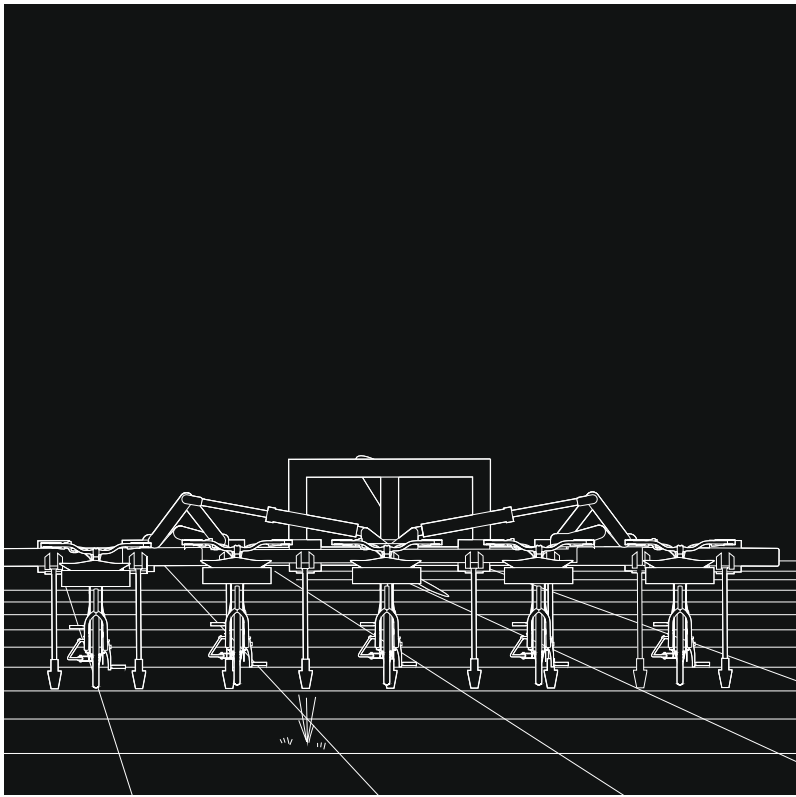




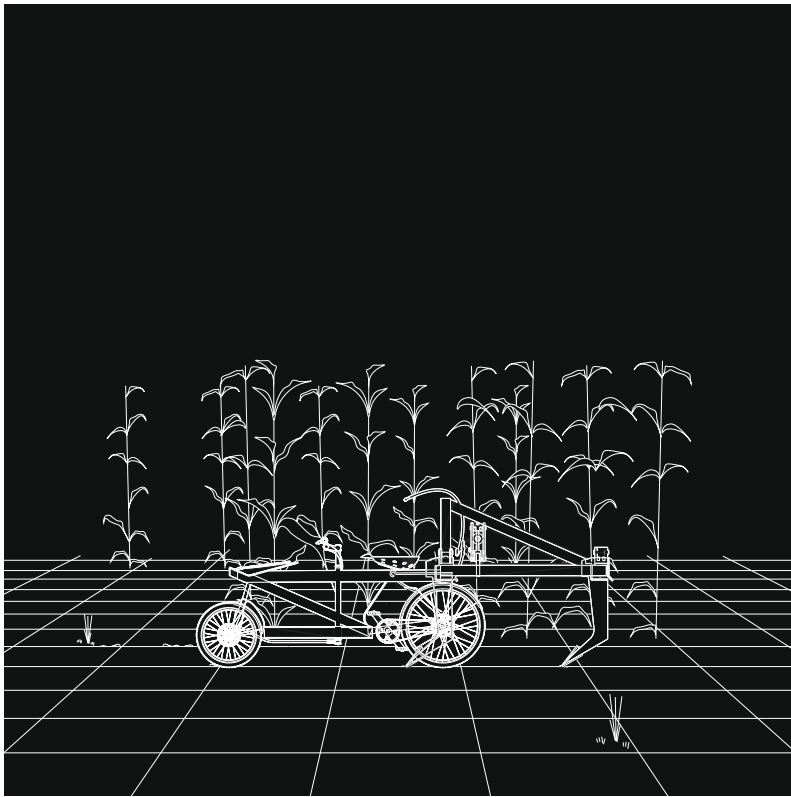












T h e E x p e r i e n c e C o n d i t i o n

C O N C L U S I O N *The experience culture and architectural translations.* The resultant triptych looks at architectural design as influenced by the experience culture at the human scale, the scale of the building and in the scale of the landscape. Respectively, through the experiences of 'getting lost to find true adventure,' 'the myth of place, vacation, trip or stay,' and 'the journey, an intangible transformative experience.' The project deconstructs myths of 'being lost in the corn,' 'cattle ranching,' and 'endurance tours across the landscape.' Each paired with a newest experience; 'the ideal of the cyborg,' 'digital manifestations,' and 'collective gaming.' The work brings together the ideological Midwestern landscape and its technologically advanced parts within as a reconstructed alternate experience. Myth and sci-fi create an intellectual framework that offers a critique of the experience culture through architectural translation. The power structures illustrated include the 'farmers class,' experience as control of the labor force, colonization and the removal of the human post-anthropocene.

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